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mation of the regular and the irregular verbs, the author treats of the use of the tenses and moods, the redundant *ne*, the sequence of tenses, agreement of verb and subject, verbal complement and its position, government of verbs, and verbal idioms, arranged alphabetically—all sections filled with valuable information and interspersed with pertinent notes. The chapter on the redundant *ne* is the only one that is unsatisfactory; it requires a thorough revision.—The scope of the work excludes it from the class room; it is too complete for our limited courses. As a reference book, however, it will be welcomed by teachers, and may be put into the hands of advanced students.

Besides a number of typographical errors, I have noticed the following mistakes: p. 66. Vous êtes bénie entre toutes les femmes (not bénite, cf. Luke i, 42).—P. 101. Je les ai vus frapper deux fois, I saw them strike twice (not struck!).—P. 106. The note on—*ions* is altogether unintelligible!—P. 126. "J'ai emprunté ce livre de mon camarade" is hardly a well-chosen illustration of the rule given.—P. 129. Toucher du piano; but cf. p. 153.

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GERMAN LITERATURE.

The Saga of Walther of Aquitaine by MARION DEXTER LEARNED, PH.D. Published by the Modern Language Association of America. Baltimore: 1892, pp. vi, 208.

OF the two hundred and eight pages of this monograph, one hundred and thirty are taken up with the 'Versions of the Saga,' sixty-five with the 'Origin and Development of the Walther Saga'; a bibliography, an index and a list of Errata fill the remaining pages.

The author's aim may be gathered from the preface:

"The present edition of the Walther Saga is the first attempt to offer in complete form all the surviving episodes of the Saga. The point of view and method of treatment are historical from first to last. The texts of the versions have been arranged in chronological order so as to present the Saga in its transmitted form. The aim of the treatment is to set forth the historical elements and setting of

the Saga, and thus rescue it from vague, mythical interpretations. If order is ever to be brought out of chaos in the interpretation of Saga and Myth, it must be done by keeping in view the historical background, and by close adherence to the historical method. Indeed, both Myth and Saga express in some form actual events,—the one in the realm of natural phenomena, the other in that of historical occurrences."

This would seem to be sound doctrine. And still it is this very distinction between Myth and Saga that constitutes the moot point. So lines 1180-81 of the Waltharius,

Ad cuius caput illa sedens solito vigilavit,
Et dormitantes cantu patefecit ocellos,

may, according to our interpretation of the character of Hildegunde as mythical or historical, be considered as affording or not affording a parallel to the never-ending battle between Hagen and Hetel in the Hildesaga. Symonds ('Grundriss' ii, 58) finds, in fact, numerous parallels between the two Sagas:

1. Hildegunde's flight with the treasures.
2. Hildegunde: Hilde.
3. Former *blutsbrüderschaft* of the opponents.
4. Hagen: Hagen.
5. Walther's song (Polish Version): Hôrant.
6. Two days' Battle: Endless combat.
7. Waltharius 1180-81: Hilde's resurrection of the dead warriors.

However, in as much as several of these supposed parallels receive their specific coloring only through being, as parallels, regarded as open to a mythical interpretation, the author's plea for a consideration, first of all, of "the historical background" seems warranted. The Walthersaga, with its many indisputably historical characters, seems preëminently suited for such a treatment.

Examining the texts (nineteen in all), which furnish a complete apparatus, we find them, in general, accurately printed. The Latin texts seem, however, to have had somewhat the better of it in the final revision. Taking the M. H. G. portions for example, we find the following slips: p. 62 (Walther und Hildegunde) 2, 1, *fleüche* for *flüeche*; 3, 6, *getrosten* for *getroesten*; p. 65 (Graz Fragment) 1, 2, *din din lip* for *dir din lip*; p. 66, 1, 1, *swen* for *swenn*; 66, 1, 2, *er lip* for *ir lip*; 66, 2, 2, *nummer* for *nimmer*.

In the case of the Boguphali Chronicon (xiv), Heinzel's emendations, most of them correct on the face of it, ought perhaps to have been received into the text, or at least to have been recorded in the footnotes. In regard to numbers xv, xvi and xvii (the Polish Versions of the Saga), it might also be a question whether in the case of a hand- and reference-book, such as we trust Dr. Learned's treatise will become, it would not have been wise to add some such translation as Heinzel gives. The attempt "to offer in complete form all the surviving episodes of the Saga" gives, to be sure, Dr. Learned's work a value entirely distinct from that attaching to Heinzel's, but practical use should not be forgotten, and the lack of a translation is not entirely compensated for by the Analysis on p. 131, seq.

These analyses of the various forms of the Saga, given in parallel columns, one for every separate monument, and with a separate number for each distinct episode, we conceive to be one of the most valuable features of the book. The size of the page did not allow the exhibition of all the eighteen forms side by side, but even in its present shape, it far surpasses anything of the kind attempted before. It is evident, at first blush, that such a parallel view is very helpful for reaching unprejudiced historico-critical results.

Under 'Historical elements,' pp. 157-165, we find treated, Ermanric, Theoderic, Attila, Erca, Gibica and Gundicarius. Hagen is assigned a place under "Legendary Elements" (pp. 166-175), the author not venturing a definite opinion as to Heinzel's identification of Hagen with Aetius. After pointing out some new parallels between Hagen and Aigyna, "a noble Saxon," the author goes on to make the following statement:

"In the case of unmistakable historical characters like Ermanric, Theoderic, and Attila, whose deeds belong to the political history of the world, and have come down in written record, it is not difficult to follow the thread of history through mazes of myth and saga. But in the case of characters whose deeds have appeared in history either in desultory jottings, or where recorded more in detail, appear under names different from those handed down by legendary tradition, historical identification is peculiarly difficult, and is long in finding general acceptance."

This seems to us the only view possible; it is by far sounder at any rate than that represented by Symonds, who, in rather arbitrary fashion, characterizes the historical method ('Grundriss' ii, 52) as

"der flache Euhierismus, der auch den Hildemythus zu einem interesselosen Abklatsch historischer Zwistigkeiten herabwürdigen möchte."

One would, however, look for the danger in the other direction: myth, not history, is the more elastic, the more yielding to subjective generalization. This is well brought out by Dr. Learned in his treatment of the "Mythical Interpretation of Walther," pp. 188-189.

The bibliography (pp. 197-201) will prove of great value to future students of the subject. It seems quite exhaustive. Possibly one might have looked for a reference to Heinzel, "Ueber die ostgothische Heldensaga," *Wiener Sitzungsberichte* cxix, if only for the treatment there given to Ermanric and Theoderic.

The author seems to us to have accomplished his purpose as set forth in the Preface. He has given us a work of permanent value.

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CORRESPONDENCE.

CHANSON DE ROLAND.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Apropos of the recent appearance of an American photographic reproduction of the third edition of Gaston Paris's 'Extraits de la Chanson de Roland,' in Ginn's "International Modern Language Series," will you allow me to add a few points to the comments of Professor Sheldon in your issue for March, 1892, and to Mr. Richardson's article in the number for May, 1892?

The author's intention was to use as illustrations, in his "observations grammaticales," only such words as occur in the text and may be found explained in the vocabulary. In several instances, however, outside words have unwarrantably crept in, and the student, being presumably unacquainted with their etymology, is unable in these cases to apply the phonetic rules. Examples in point are *achater*, *coveitier*, §38.